SOME REMARKS ON THE KUBJIKĀMATATANTRA

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As was previously announced (1), a team of the Institute of Oriental Languages at the State University of Utrecht, The Netherlands, is preparing a critical edition of the Kubjikāmatatantra. Together with several other texts this Tantra belongs to the so-called Paścimāmnāya. The first attempt to describe and classify this group of texts was made by Hara Prasād Śāstri (2), who mentions twenty-four MSS. in the Durbar Library (3) belonging to this particular school. Some years ago the "Deutsche Morgenländische Gesellschaft" together with the Nepalese Government embarked upon the enormous task of making a complete inventory of the Sanskrit MSS. in Nepal and of preserving them by making microfilms thereof. An extensive catalogue though not yet completed, is now available. In 1974 I was able (4) to spend some time at the "Preussische Staatsbibliothek" in Marburg in order to consult this catalogue. There I compiled a list of more than 250 MSS. containing many texts belonging to the Paścimāmnāya. Thanks to the co-operation of Dr. M. Witzel, at present in Kathmandu for the D.M.G. we now possess in Utrecht microfilms of twenty-five MSS. mostly of the Kubjikāmatatantra.

The Kubjikāmatatantra and the Ṣaṭsāhasrasaṃhitā (5)

The Kubjikāmatatantra (6), which appears also under the name Kulālikāmnāya in the catalogue of the National Archives, is available in two versions: a shorter version of approximately 3500 ślokas (25 paṭalas) to which we shall refer as the Kubjikāmatantra (KmT.), and a longer version of approximately 6200 ślokas (50 paṭalas) referred to as the Ṣaṭsāhasrasaṃhitā (ṢaṭSS.) (7), a name found in the colophons. Both texts are closely related: the greater part of the KmT.(8) can be found almost verbatim in the ṢaṭSS.

There are four reasons which account for the difference of some 3000 ślokas between the two texts:

I) The ṢaṭSS. provides additional information elaborating in more detail on certain passages in the KmT. In Paṭala X (9), for instance, the KmT. makes some general remarks on the Kaulācāra; it states, that without the Samaya one is liable to become a "nirācāryātmika ācārya", but this Samaya is not given in the text. In the corresponding place of the ṢaṭSS. (10) however, this Samaya is presented: it proves to be eight rules of conduct.

II) The ṢaṭSS. deals more in extenso with a number of subjects. It gives more particulars, often in relation to the practical side of the worship. In the case of the six Dūtīs of Kubjikā the ṢaṭSS. gives a good deal of information concerning ritual, its result etc. This is illustrated in the case of the Śikhādūtī, who is treated far more extensively than in the KmT. (11).

III) The ṢaṭSS. deals with subjects not found in the KmT. An extensive part of the ṢaṭSS. (12) is dedicated to the line of Nāthas and Siddhas, who

passed on the text down to our times.

IV) A final reason for the ṢaṭSS. to contain more ślokas, is a purely technical one; it does not regard its contents. According to the Saṃvartārthaprakāśa (13), knowledge of Prastāra and Gahvara is indispensable for a good understanding of the Paścimāmnāya. Subsequently, the text enumerates fourteen different Prastāras and fourteen different Gahvaras. Here we find a peculiar feature of the Paścimāmnāya, to wit: a tendency to present the Bījas and Mantras in a concealed way. The practice of making part of the text unitelligible to laymen by, for instance, interchanging the akṣaras of a line, the vyākulitākṣara-method (14), is well known. The Paścimāmnāya, however, appears to have developed a rather unique system. Apart from the fact that a Mantra can be given in reversed order (vilomena, vyutkrameṇa), and/or interwined with another Mantra (15), we also find in texts of the Paścimāmnāya that every akṣara is concealed. This is done with the aid of the Prastāra- or the Gahvaracode: the Prastāra is a geometrical figure which probably has a square as its basic form; the Gahvara is probably a triangle (16). The figure is divided into 49 smaller squares or triangles, in which the 49 akṣaras (17) of the alphabet are inserted in an order depending on the particular Prastāra or Gahvara. An akṣara is given in the texts by referring to its position in relation to adjoining akṣaras. In the Mālinīgahvara (18), which is used to give the Nādiphānta (19), the akṣara HA, for instance, may be referred to in eight different ways. It is obvious, that this method of describing a Bīja or Mantra takes up a lot of space. As an illustration of this we may give the Bīja HRĀṂ according to the Mālinīgahvara:

VA-MA-madhyagataṃ(=HA) gṛhya. ṬHA-LA-madhyāsane (=RA) sthitam /
JHA-kārāntahataṃ (=Ā) caiva, DHĀdho (=AṂ) mūrdhni pradīpitam // (20)

This presentation of a Bīja has the advantage of facilitating the correct reading, especially in the case of more intricate Bījas consisting of several consonants; as such, it presents a contrast to other texts where we find complicated ligatures often difficult to read. Although the KmT. does use the Mālinīgahvara in three instances (21), the ṢaṭSS. makes a much wider use of these codes. We find in the ṢaṭSS. the rules for drawing three Gahvaras: the Mālinīgahvara (22), the Yonigahvara (23) and the Vajragahvara (24), which are all mentioned in the Saṃvartārthaprakāśa (25). An example of a Prastāra can be found in the Śrīmatatantrasāra (26), where the Candradvīpaprastāra is used to give the names of the Nāthas.

The Paścimāmnāya

As mentioned before, the tradition to which the KmT. and the ṢaṭSS. belong, is the so-called Paścimāmnāya (27). According to the Kubjikānityāhnikatilaka (28) (KnT.), which is the same text as the Nityāhnikatilaka in Śāstri's catalogue (29), this Western Tradition is the ultimate tradition beyond which there is nothing:

vedāntaparamaṃ śaivaṃ, śivā dakṣiṇam uttamam /
dakṣiṇāt paścimaṃ śreṣṭham, ataḥ parataraṃ na hi // (30)

Wether the Paścimāmnāya is completely identical to the Kulāmnāya as Bagchi (31) suggests, or that it merely constitutes a sub-division of this Kula-system, cannot be decided at the moment due to a lack of sufficient knowledge of the Kula-system and the texts of the Paścimāmnāya.

The Paṭalas in the ṢaṭSS. (32) dealing with the Nāthas and Siddhas of the Paścimāmnāya mention, among numerous others, Khagendra, Kūrma, Meṣa and Matsyendranātha, who are believed to have revealed the Kula-system in the four subsequent Yugas (33). The same names we find in the twelfth chapter of the Netratantra treating of Kuleśvara (34). This Matsendra (35), or Mīna as he is also called (36), however, does not seem to play a very important role in the spreading of the Paścimāmnāya, unless he would be the same as Tūṣṇī-śanātha, the Ādinātha of the Paścimāmnāya (37). Some ground for this identification is found in the ṢaṭSS. (38). Unfortunately, the text is difficult to understand. The author of the ṢaṭSS. apparently lays an etymological link between the names of Mīna and Tūṣṇīśa, because both took the vow of silence, the maunavrata. References to a fish are not, to my knowledge, found in the ṢaṭSS. Tūṣṇīśa is credited in the ṢaṭSS. with the revelation of the Khecarī-krama (39). This took place on the Candraparvata near Candrapura (40), a town in Koṅkaṇa (41) on the shores of the Western Ocean (42). In the KnT. (43) it was perhaps Tūṣṇīśa who converted nine Buddhist monks to become his first disciples; however, the reading on this point is uncertain. The names of these converted monks are: Gagana, Kumuda, Padma, Bairava, Deva, Kamala, Śiva, Rāma and Kṛṣṇa. They appear once more in the list of the nine Nāthas in the KnT. (44) Although the KnT. has not yet been published, part of it has been reproduced in the Kaulajñānanirṇaya; here this list of the nine Nāthas is found together with another list of the sixteen Mahāsiddhas (45).

Apart from the above mentioned town of Candrapura (46) in Koṅkaṇa, there are more indications that this part of India was of special interest to the Paścimāmnāya. The Manthānabhairavatantra (47) opens with the names of the sixteen Mahāsiddhas (vide supra); the list is concluded with the line: ṣoḍa-śaite mahāsiddhāḥ kuṅkaṇe hy adhikāriṇaḥ. The ṢaṭSS. (48) reads: siddhās trīṇy āvatāraṃ prathamakaliyuge koṅkaṇe cādhikāraṃ teṣāṃ vai putraśiṣyā nava puruṣakramās teṣu madhyā dviraṣṭau. The Prāyaścitta for scolding an inhabitant of Koṅkaṇa consists, according to the KmT. (49) of reciting a particular Mantra three times. Among the mountains mentioned in the texts, the Trikūṭa (50) is important; according to Sircar (51), a mountain of this name is situated in Northern Koṅkaṇa Matsyendra's wife was called Kuṅku-ṇāmbā (52). Kubjikā's Astrāṅgadevī is Koṅkaṇeśānī (53).

Besides these references to Koṅkaṇa, there are still other indications that the Western part of India was important. A certain Vajrabodhi gave instruction in the teachings to eight Nāthas on the mountain Arbuda (54). On folio 354B of the ṢaṭSS. it is stated that the Adhikāra was made on the Śrīśaila and on the Arbuda in the Pāripātra. Although the Śrīśaila is a well known mountain in the South of India (55), it is here most probably identical to the Candraparvata, the mountain in Koṅkaṇa (vide supra), which again in its turn may be the same as the Candragiri (56). These two mountains, the Candragiri and the Arbuda, are best known as two of the five sacred hills of the Jainas (57). This possible connection with Jainism would be understandable in the legend of Matsyendra and his two sons, Neminātha and Pārśvanātha who became the founders of Jainism (58). The importance of the Arbuda for the Kula-system may also

be understood from the fact that in the Kaulajñānanirṇaya (59) the Arbuda
is included in the four Pīṭhas: Kāmākhya, Pūrṇagiri, Oḍiyāna and Arbuda.

Although it is hazardous to draw any conclusion from the above mentioned
facts, it might perhaps be suggested that the tradition of the Paścimāmnāya
corresponds with that of the Kulāmnāya upto Matsyendra, who under the name
Tūṣṇīśa seems to belong properly to the Paścimāmnāya. The reason for the
importance of Koṅkaṇa cannot be solved in the present state of research, but
other Paścimāmnāya-texts may perhaps clarify the matter.

Mālinī and Kubjikā

Both the KmT. and the ṢaṭSS. start with six and twelve Paṭalas respectively,
dealing with subjects of a general nature. Apparently, these Paṭalas do not
belong to the Paścimāmnāya exclusively. Indeed, these Paṭalas would seem
to belong to the Kulāmnāya in general. The main idea of these introductory
Paṭalas centers around Mālinī as a form of Devī and Śiva/Bhairava as Śab-
darāśi. The story of Mālinī's birth, as told in the KmT. (60) runs briefly as
follows: "During a visit of Bhairava to Himavan, the latter is presented with
a boon. Himavan asks Bhairava to accept his daughter Kālikā as a bond-maid.
Bhairava agrees to this and marries her after some time. One day Bhairava
disappears and Devī in her quest for him reaches the Candraparvata (vide
supra), where she stays for a long time. She takes the form of a Liṅga and
envelops the complete world. Bhairava is greatly astonished and decides to
worship her with a Varṇamālā called Mālinī or Rudraśakti, the akṣaras of
which have sprung from his own body. Mālinī asks Bhairava who he is, where-
upon Bhairava explains that he is Śabdarāśi and she herself is Mālinī or Vīrā-
valī sprung from his body. Mālinī does not like his answer and infuriated, she
returns her akṣaras to Bhairava; next she retracts in the primordial form
of the Bīja, Amṛtakuṇḍalinī. Bhairava does not know where the akṣaras have
gone and begins to praise Mālinī in a long eulogy. Mahādevī splits the Liṅga
asunder and appears". The remaining part of the second Paṭala relates how
she goes around in Bhāratavarṣa visiting various places including the five
Pīṭhas Oḍiyāna, Jālandhara, Pūrṇagiri, Kāmākhya and Mātaṅga; in every
Pīṭha she gives birth to daughters and sons (61).

Altough it is not clear from the text itself, it would seem that Mālinī is a
re-creation of Devī. In Paṭala IV of the KmT. we find the akṣaras of Mālinī
in their proper order, the Nādiphāntakrama, presented in the Mālinīgahvara-
code each akṣara being accompanied by a Śakti. The order of the akṣaras
differs slighty from the order which is given by Padoux (62). In the KmT.
and the ṢaṭSS. we come across the Nādiphāntakrama eight times (63) and al-
though there are minor discrepancies in the order of the akṣaras on each of
these places, the Mālinī of the KmT. and the ṢaṭSS. runs as follows: NA
THA Ṛ Ṝ Ḷ Ḹ CA DHA Ī ṆA U Ū BA KA KHA GA GHA ṄA I A VA BHA YA ḌA
ḌHA ṬHA JHA ÑA AḤ ṬA RA JA PA SA HA CHA LA Ā ṢA KṢA MA ŚA AṂ TA
E AI O AU DA PHA (64). Having given the Mālinī, the KmT. describes her
as: ekā hy eṣā parā yoniḥ ... ... rudrāṇāṃ yoginām ca sā mātā ... ...
śaktis tu mātṛkā jñeyā sā tu jñeyā śivātmikā. (65) The KmT. does not give
the Śabdarāśi and the names of the fifty Rudras here, but in a later Paṭala (66).
The names of these Rudras are generally the same as in other texts (67). The
coupling of Śabdarāśi and Mālinī takes place in the Umāmāheśvaracakra (68),
or the Trikhaṇḍī as it is called in the Agnipurāṇa (69). The Umāmāheśvara-

cakra is a very long Mantra. The reason why Śabdarāśi and Mālinī are described in these introductory Paṭalas, is found in a later Paṭala of the KmT.(70) where we read:

> mālinī śabdarāśiś ca, trividyāghorikāṣṭakam /
> dvādaśāṅgaṃ ṣaḍaṅgaṃ ca, etad dehaṃ kulātmakam // (71)

The Mantras and Nyāsa of the Trividyā, the Aghorikāṣṭaka, the Dvādaśāṅga and the Ṣaḍaṅga, however, are not given in the KmT. but are found in the ṢaṭSS. (73).

After six introductory Paṭalas the KmT. turns rather abruptly, in Paṭala VII (74) to the deity who gave her name to the text, Kubjikā (75). Nowadays the name and cult of Kubjikā are hardly remembered (76); even in the older texts she is hardly more than a name (77). There is, however, one exception. The Agnipurāṇa (78) dedicates five chapters to the worship of Kubjikā including an iconographical description, which has been dealt with by Marie-Thérèse de Mallmann (79).

In Paṭala VII of the KmT. Devī asks Bhairava to explain to her the "parā yoni" known as Samayā Kubjikā. Bhairava explains that Samayā is proclaimed by him in every Tantra; everything is based on her; she is the same in the Vāma- and Dakṣiṇatantras (80); when Kuleśvarī is residing in the Samaya, she is known as Kubjikā. Her six Aṅgas are: 1) Kamalinī (=hṛdaya), (81) 2) Kuladīpā(=śiras), 3) Varvarā(=śikhā), 4) Bahurūpā(=kavaca), 5) Mahantārī(=netra) and 6) Koṅkaṇeśānī(=astra). The Ṣaḍaṅga of Samayā Kubjikā does not play an important role except of course in connection with the Samayāmantra, which runs as follows: Namo Bhagavati Śrīkubjikāyai HRĀṂ HRĪṂ HROṂ ṄA ÑA ṆA NA ME Aghoramukhi CHĀṂ CHĪṂ KIṆI KIṆI VICCE (82). Far more important are the six Dūtīs of Kubjikā by which, as the ṢaṭSS. (83) states, she is known in other Tantras. The six Dūtīs and the Tantras are (84):

1) Hṛdayadūtī	= Mahākālī or Kālikā	: Nityātantra (85)
2) Śirodūtī	= Juṣṭacāṇḍālī	: Siddhayogeśvarītantra
3) Śikhādūtī	= Svacchandas; Aghoreśa (86)	: Svacchandatantra
4) Kavacadūtī	= Mohanī	: Saṃmohanatantra
5) Netradūtī	= Raktacāmuṇḍā	: Jyotiṣasvarasāgara (87)
6) Astradūtī	= Guhyakālī or Guhyakubjikā	: Kubjikāmnāya (88).

Of these six texts, four at least belong to the Kulāmnāya: Nityātantra, Siddhayogeśvarītantra, Svacchandatantra and the Kubjikāmnāya (89). Since Guhyakubjikā is obviously of special importance to the KmT. and the ṢaṭSS. she is attributed with six Dūtīs of her own: Ksobhanī, Ākarsanī, Śaṅkharī, Mohanī, Stambhanī and Kṣudrocchādanī (90). Each Dūtī of Kubjikā is treated separately; particulars are given with regard to the Mantroddhāra, Vidhi, Sādhana and Phala.

According to Padoux (91), outside the Mālinīvijayottaratantra one comes rarely across Mālinī except in two other texts: the Parātriṃśikā Vivaraṇa and the Tantrāloka, both by Abhinavagupta. In the KmT. and the ṢaṭSS. we find references throughout the text to Śabdarāśi, Mālinī and combinations of the two. As in the Mālinīvijayottaratantra (92) the main application of Mālinī seems to lie in the practical side of the worship, instead of the philosophical. It is not yet possible to account for this popularity of Mālinī in the KmT. and the ṢaṭSS. but it is probable that Mālinī and Kubjikā are closely related. As we have seen above, when Mālinī returned her akṣaras to Bhairava and disappeared, Bhairava started praising her in a long eulogy;

it opens with the words: jaya tvaṃ mālinī devi nirmalā malanāśinī ... ...
mātā vīrāvalī devī kāruṇyaṃ..kuru vatsale (93). Mahādevī then suddenly
appears out of the Liṅga. She is described as: nīlāñjanasamaprakhyā kubjarūpā
mahodarā īṣatkarālavadanā varvarordhvaśiroruhā (94).It is uncertain which
goddess actually appears in this form: Kālikā who had assumed the form of
the Liṅga, or Mālinī who is praised in the eulogy. The description of the
appearing goddess, however, fits the description of Kubjikā as we find it in
the Agnipurāna (95), where it is given in much greater detail. As Marie-
Thérèse de Mallmann suggests (96), similar descriptions of this form of
Devī can be found in other texts. Although both the KmT. and the ṢaṭSS. lack
a good iconographical description of Kubjikā, the KnT. (97) does provide
such a description which agrees more or less with the Agnipurāna. In the
KnT. it reads: nīlāñjanasamaprakhyā kubjirūpā mahodarā ... ... daṃṣṭrā-
karālikananā ... varvarordhvaśiroruhā ... ... Especially the dark blue
colour of Kubjikā seems to be characteristic (98). Although she is not men-
tioned in the text, it seems to be Kubjikā who actually appears out of the
Liṅga being a form of Devī/Kālikā and Mālinī. This might be one of the ex-
planations for the fact that Mālinī is so frequently referred to in the KmT.
and the ṢaṭSS.

Notes

1. K.R. van Kooij: A Critical Edition of the Kubjikāmatatantra (BSOAS.
   Vol. XXXVI, part 3, 1973, p. 628).
2. Hara Prasād Śāstri: A Catalogue of Palm-Leaf and Selected Paper MSS.
   Belonging to the Durbar Library, Nepal (Calcutta, 1905) Vol. I, p.
   LXXVIIIff.
3. Nowadays called "The National Archives".
4. A grant from the "Netherlands Organization for the Advancement of Pure
   Research" made this possible.
5. Since neither of the two texts has been edited sofar, I have used the
   following MSS: Kubjikāmatatantra, MS. Nr. 4733; Cat. Asiatic. Soc. Nr.
   5805. Ṣaṭsāhasrasaṃhitā, MS. Nr. 5-428/54 ("Kulālikāmnāya") of the
   D.M.G.Catalogue.
6. Perhaps it is usefull to repeat the remark of Chintaharan Cakravartin
   (Yearbook RASB for 1936, Vol. III, 1939, p. 158 ff.) that the especially
   in Bengal well known Kubjikātantra is a completely different text.
7. The two MSS. called "Ṣaṭsāhasra" in the D.M.G. Catalogue (1-1363 &
   2-219/1565) are merely commentaries on the Ṣaṭsāhasrasaṃhitā.
8. From the fourth Paṭala onwards, most of the text of the KmT. can be
   found in the ṢaṭSS.
9. KmT. Folio 49B.
10. ṢaṭSS. XVII, Folia 157.
11. KmT. VIII, Folio 35A; ṢaṭSS. XIV, Folio 109A ff.
12. ṢaṭSS. XLII-XLIV, Folio 336A ff.
13. Saṃvartārthaprakāśa, (D.M.G. Catalogue 4-1060/1622) Folio 1B.
14. Tantrarājatantra, (Tantrik Texts Vol. VIII) VIII, 72-90.
15. C.f. the Mantra of Vajrakubjikā (ṢaṭSS. XLIX, Folio 319B).
16. So far, I have been able to trace only three Gahvaras and one Prastāra
    in the texts of the Paścimāmnāya which I have seen.

17. The 50th. akṣara, KṢA, is a combination of KA + ṢA (KmT. IV, Folio 18B).
18. KmT. IV, Folio 18B.
19. A. Padoux: Recherches sur la Symbolique et l'Énergie dans certains Textes Tantriques, (Paris, 1963) p. 254 ff.
20. ṢaṭSS. VIII, Folio 51A.
21. KmT. IV, Folio 18B; KmT. V, Folio 21B; KmT. VII, Folio 33A.
22. ṢaṭSS. VII, Folio 34B (=KmT. IV, Folio 18B).
23. ṢaṭSS. XXVIII, Folio 234B.
24. ṢaṭSS. XXXIX, Folio 316B.
25. Vide: Note 13.
26. Śrīmatatantrasāra, (D.M.G. Catalogue 5-4849/1538) Folio 2A.
27. H.P. Śāstri: op.cit. p. LXXX.
28. Kubjikānityāhnikatilaka, (D.M.G. Catalogue 1-239/201 ka) Folio 1B.
29. H.P. Śāstri: op.cit p. LXIV.
30. C.F. Tantrāloka, I, 48 Comm:

    vedābhyaḥ paraṃ śaivaṃ, śaivād vāmaṃ ca dakṣiṇam /
    dakṣiṇāc ca paraṃ kaulaṃ, kaulāt parataraṃ na hi //

    (quoted by K.C. Pandey: Abhinavagupta, (Benares, 1963) p. 842).
31. P.C. Bagchi: Kaulajñānanirnaya, (Calcutta, 1934) p. 68.
32. ṢaṭSS. XLII–XLIV, Folio 336A ff.
33. K.C. Pandey: Abhinavagupta, (Benares, 1963) p. 544.
34. Hélène Brunner: Un Tantra du Nord: Le "Netra Tantra" (B.E.F.E.O. Tome LXI, Paris, 1974, p. 154).
35. For Matsyendranātha, vide: P.C. Bagchi: op.cit. p. 6 ff.; G.W. Briggs: Goraknath and the Kanphata Yogis (Oxford, 1938), passim; N.N. Bhattacharya: Ancient Indian Rituals and their Social Contents, (Delhi, 1975) p. 137 ff.
36. P.C. Bagchi: op.cit. p. 7.
37. Śrīmatasāra, (D.M.G. Catalogue 5-4849/1538) Folio 2B.
38. ṢaṭSS. XLIII, Folio 342B.
39. The Khecarīkrama seems to form an important part of the Paścimāmnāya-teachings.
40. N.L. Dey: The Geographical Dictionary of Ancient and Mediaeval India, (New Delhi, 1971) p. 47.
41. Koṅkaṇa or Kuṅkaṇa; vide: R.L. Turner: A Comparitive Dictionary of the Indo-Aryan Languages, (New-York, 1966) Nr. 3487.
42. ṢaṭSS. XLIII, Folio 342B.
43. KnT. Folio 17B.
44. KnT. Folio 18B ff.
45. P.C. Bagchi: op.cit. p. 68 ff.
46. ṢaṭSS. I, Folio 1B reads Candrapurī; c.f.: N.L. Dey: op.cit. p. 47.
47. Manthānabhairavatantra, (D.M.G. Catalogue 5-1928/1009).
48. ṢaṭSS. I, Folio 1B.
49. KmT. V, Folio 23A.
50. ṢaṭSS. I, Folio 4A: the Trikūṭa is further qualified as "Candrapuryākhya."
51. D.C. Sircar: The Śākta Pīṭhas, (sec.rev.ed. Delhi, 1973) p. 97.
52. K.C. Pandey: op.cit. p. 545.
53. KmT. VII, Folio 31B.
54. ṢaṭSS. XLIII, Folio 352A.

55. N.L. Dey: op.cit. p. 193.
56. N.L. Dey: op.cit. p. 47.
57. N.L. Dey: op.cit. see under "Arbuda".
58. G.W. Briggs: op.cit. p. 72, 233.
59. VIII, 20-22; P.C. Bagchi: op.cit. p. 58.
60. KmT. I; II, Folio 1B ff.
61. All these daughters and sons are mentioned by name. Moreover, in the ṢaṭSS. (V, Folio 17A ff.) each of the sons is connected with one of the fifty Śaktis of Mālinī.
62. A. Padoux: op.cit. p. 253; 255. Due to printing-errors, I presume, the Mālinī is not presented correctly:
    p. 253: ... Ī ṄA U ... GHA NA I ...   read: ... Ī ṄA U ... GHA ṄA I ...
    p. 255: ... JHA NA JA ... E O ...   read: ... JHA ṄA JA ... E AI O ...
63. KmT. IV; XXIV; XVIII; XVII; ṢaṭSS. V; VII; XXXIII; XXXVIII.
64. The position of the THA is questionable: five out of the eight places (vide Note 63) put it between the Ḷ and the CA. In an attempt to bring at least some regularity in the order, I have apted for the position between the NA and the Ṛ.
65. KmT. IV, Folio 20A.
66. KmT. X, Folio 48A; KmT. XXIV, Folio 109B.
67. Śāradatilaka II, 29 ff; Agnipurāṇa 145.
68. KmT. V, Folio 20A ff.
69. Agnipurāṇa 146. It is called Trikhandī, because the Mantra is divided into three parts dedicated to Brahmā, Viṣṇu and Rudra.
70. KmT. XVII, Folio 77A.
71. C.f.: Agnipurāṇa 145, 1-5.
72. The Trividyā consists of three Vidyās called: Parā, Aparā and Parāparā. c.f.: Tantrāloka I, 111 Comm: kulaprakriyāyāṃ tisraḥ śaktayaḥ parādyāḥ /
73. ṢaṭSS. XI; XII, Folio 82B ff.
74. KmT., Folio 30B.
75. She is also called Kubjī or Kubjinī.
76. H.P. Śāstri: op.cit. p. LXXVIII.
77. Vāmakeśvarīmata (Kashmir Sanskrit Series), 28. K.R. van Kooy: Worship of the Goddess Aaccording to the Kālikāpurāṇa, (Leiden, 1972, Part I): vide Index of Proper Names.
78. Agnipurāṇa 143-147.
79. Marie-Thérèse de Mallmann: Les Enseignements Iconographiques de l'Agnipurāṇa, (Paris, 1963) p. 159 ff.
80. C.f.: K.C. Pandey: op.cit. p. 610.
81. ṢaṭSS. XIII, Folio 97B; KnT. Folio 8A: Kamalavatī.
82. ṢaṭSS. XIII, Folio 99A: Namo Bhagavate ... HSRĀM HSRĪM HSRAUM ...
83. ṢaṭSS. XIII, Folio 101B.
84. The names of the Tantras are based on KmT. X, Folio 45A, except for the sixth which is found elsewhere (KmT. X, Folio 44B).
85. KmT. VII, Folio 32B: Kālikākhya Mahātantra.
86. Svacchandas and Aghoreśa are, abviously, male deities. According to the ṢaṭSS. (XIV, Folio 110A), they are to be coupled with Guhyakubjikā.
87. KnT. Folio 9A: Jyotiṣasvarodaya.
88. ṢaṭSS. XVI, Folio 144A; KmT. X, Folio 44B: Kulālītantra. KnT. Folio 9A: Guhyatantreśvarītantra.

89. K.C. Pandey: op.cit. p. 549; 572.

90. ṢaṭSS. XVII, Folio 149B.

91. A. Padoux: op.cit. p. 255.

92. A. Padoux: op.cit. p. 255.

93. KmT. II, Folio 5A.

94. KmT. II, Folio 6B.

95. Marie-Thérèse de Mallmann: op.cit. p. 159 ff.

96. Marie-Thérèse de Mallmann: op.cit. p 160.

97. KnT. Folio 26B.

98. K.R. van Kooij: Worship of the Goddess ... : 64, 53-55; 64, 71.

ZUM VERHÄLTNIS VON BHAKTI UND ADVAITA
IM BHĀGAVATA-PURĀṆA

Von Peter Schreiner, Tübingen

Zu der vorliegenden Wortstudie zum Begriff ātmārāma im Bhāgavata-Pu-
rāṇa (BhP) wurde ich angeregt durch Adalbert Gails Buch Bhakti im Bhāga-
vatapurāṇa (München 1969). Gails These zum Verhältnis von Bhakti und Mo-
nismus lautet: "Das BhP beweist, daß Śaṅkara's Monismus mit der Liebes-
idee vereinbar ist." (Op.cit., S. 93). Er wendet sich damit gegen Hackers
Beurteilung dieses Verhältnisses: "Der Theismus und die Bhakti lassen aber
eine Steigerung des Monismus und Illusionismus bis zu den Extremen, die in
der Śaṅkaraschule üblich waren, nicht zu: im radikalsten Monismus verliert
das Gegenüber der Seele zu dem Gott und die Emotion der Hingabe, auf die
das Bhāgavata so großen Wert legt, jedes Interesse." (Paul Hacker, Pra-
hlada, Werden und Wandlungen einer Idealgestalt (Mainz 1959), I, S. 126;
Gail, op. cit. S. 93).

Daß es Identifikationsbestrebungen von Bhakti- und Advaita-Spiritualität im
BhP gibt, steht außer Frage. Trotzdem möchte ich die Meinungsverschieden-
heit zwischen Gail und Hacker aufgreifen und im Text selber darüber Aufschluß
suchen, wo die Wurzeln der Identifikationen des BhP, bzw. die Ursachen für
das Bewußtsein eines Gegensatzes von Bhakti und Advaita liegen (1).

Dies kann hier nur anhand eines einzigen Wortes versucht werden, womit
aber vielleicht ein erster Schritt zur Untersuchung der philosophischen Pas-
sagen des BhP getan wäre. Methodisch schließe ich mich bei dieser Unter-
suchung Gail an, insofern ich mich auf das BhP beschränke, also keinen Text-
vergleich anstelle. Ich versuche jedoch, mir der Ergebnisse der Kirfelschen
und Hackerschen text- und ideengeschichtlichen Methode bewußt zu bleiben.
Das bedeutet zwar, die bisher immer postulierte und akzeptierte literarische
Einheit des BhP als Arbeitshypothese zu respektieren, sie aber gleichzeitig
zu hinterfragen, indem die grundlegendsten literaturwissenschaftlichen Kate-
gorien formaler Textanalyse berücksichtigt werden. Im Fall dieser Wortstu-
die wird auf die inhaltlichen wie formalen Kontexte von ātmārāma zu achten
sein, so daß Vorkommen und Beurteilung traditionellen Materials, eventuelle
Stellungnahmen vom Standpunkt des Erzählers, Erwähnung konkreter gesell-
schaftlicher Bedingungen usw. mit interpretiert werden können.

Ich gehe aus von der Stelle X, 32,16-22, deren Übersetzung Gail seiner Ar-
beit als "Motto" voranstellt. Es handelt sich um ein Lehrgespräch, bzw. eine
Lehrrede; die Gopis fragen Kṛṣṇa nach den verschiedenen Formen, bzw. Mo-
tivationen von bhakti. Ihrer Frage mag die Doppelbedeutung der Wurzel bhaj-
zugrunde liegen: teilnehmen und teilgeben. Lieben als Antwort auf Geliebt-
werden ist das Naheliegendste, aber Kṛṣṇa wertet es als Selbstsucht (svārtha)
ab. Lieben schlechthin, aus Mitleid, Großzügigkeit usw., wird bezeichnender-
weise nicht bhakti genannt, sondern mit dharma umschrieben, vielleicht weil
hier die Gegenseitigkeit der Beziehung - teilnehmen und teilgeben - fehlt.